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### 306 Dawn

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**306: Dawn**

**Full Score**

Words: Oliver Emanuel  
Music: Gareth Williams

♩=50

Joeph

Harry

Willie

Molto Rubato

On Stage Harmonicas F

On Stage Harmonica Bb

Violoncello

*mp*

I have no name\_

No name

*p*

*p*

≡

9

J.

W.

Harm.F

Harm.Bb

Vc.

*mp*

I have no name.\_\_\_\_\_

No name.\_\_\_\_\_

I have no name\_

Four players

*mp*

*mp*

16

J. *8* Shot at dawn. Grave un marked.

H. I have no name. I have no name.

W. No name. I have no name.

Harm.F *p*

Harm.Bb

Vc.



22 *f*

J. *3* Cut me out! Cut me out! Cut me out! Cut me out!

H. *f* Like a wart! Like a wart!

W. *f* Like an eye! Like an eye!

Harm.F *pppp* *p*

Harm.Bb

Vln. *f*

Vc. *f* *pp*

Pno. *f*

28 ♩=90 3

J. *p* *3* I have no name. I have no name.

H. *p* *3* I have no name. I have no name.

W. *p* *3* No Name \_\_\_\_\_ No Name \_\_\_\_\_

Harm.F

Vc.

Pno.

Red. \_\_\_\_\_



39

Gertrude: I can't spend all day on my back.  
Harry: Why not?

H. Don't you remember....

Harm.F solo

Whist. Ensemble

Vln. *ppp*

Pno.

47

G: I know exactly what I'd do.  
H: Tell me

H.

Harm.F

Whist.

Vln.

Vc.

Pno.

Ensemble

Ensemble

*ppp*



56

H.

Not yet Gertrude, please...

Harm.F

Whist.

Vln.

Vc.

Pno.

Ensemble

Ensemble

*ppp*

67

H. Rain is more fitting, isn't it? No. Shit. No, not now. What are you doing? I - I - I  
The sun feels wrong. Please God. Shit.

Ensemble

Whist. *8<sup>va</sup>* Fat lot of help you are.

Vln. *p*

Vc. *pp*

Pno. Sound Cue *mp*



74

H. Why don't you get a bit more kip, eh?.... You flithy fucking cunt.  
We can go for a walk later.

Whist.

Vln. *f* harsh and ugly Repeat/Fragment and improv.

Vc. *f* harsh and ugly Repeat/Fragment and improv.

Pno. Some Ebow?

Strike the strings *f* Repeat before resonance fades. Hold pedal into next scene

# Firing Squad I

♩=130

Baritone  
(Sergeant)

SPOKEN: ☹

First things first!

Violin

Violoncello

*gliss*

Piano

♩=130

*f*



6

Bar.

You gotta know the facts. Set down in the military manual

Vln.

Vc.

Pno.



2 10

Bar. BARKED:

And the Soldier's Small Book. These are the fact. Desertion. Mutiny!

Vln.

Vc.

Pno.

*p* *mp* *p* *mf* *mp*



15

Bar.

Quitting Post! Leaving the line! Striking a superior.

Vln.

Vc.

Pno.

*gliss.* *gliss.*

20 *ff* *mp* 3

Bar. *Assisting the enemy! In - sub or - din - a - tion! Cowardice Theseare*

Vln. *f* *mf* *p*

Vc.

Pno. *ff* *mf* *p*

*Red.*

26 3

Bar. *crimes pu-nish a-ble by death. Repeat.*

Vln. *ff*

Vc. *ff*

Pno. *ff*

31 *Tutti f*

T. *Desertion. Mutiny!*

Bar. *p* *f* *BARKED:*  
*After Me. The facts. Desertion. Mutiny!*

Vln. *ff*

Vc. *ff*

Pno. *ff*

36

T. Quitting Post! Leaving the line! Striking a superior.

Bar. Quitting Post! Leaving the line! Striking a superior.

Vln.

Vc.

Pno.



40

T. Assisting the enemy! *ff* In - sub-or - din-a -

Bar. Assisting the enemy! *ff* In - sub-or - din - a - tion!

Bar. Assisting the enemy! *ff* In - sub-or - din-a -

Vln.

Vc.

Pno.

45 5

T. tion! Cowardice

Bar. Cowardice Are

Bar. tion! Cowardice

Vln.

Vc.

Pno.

50

T. crimes pu-nish-a-ble by death.

Bar. crimes pu-nish-a-ble by death.

Bar. crimes pu-nish-a-ble by death.

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *p*

55

Bar. *p* These are the facts.

Vln. *pp* *p* *p*

Vc. *pp* *p*

Pno. *pp*

Red.



60

T. *p* These are the facts.

Bar. You got-ta know the facts.

Bar. *p* These are the facts.

Vln. *p* *p* *p* *p*

Vc. *pp* *p*

Pno.

Red.

65  $\text{♩} = 90$  Willie plays harmonica in E

Vln. *p*

Vc. arco *pp* *p*

Pno.  $\text{♩} = 90$  Let ring...

Red.

72

Vln.

Vc.

Pno.

## Joesph on the boat

Violin

Violoncello

$\text{♩} = 90$

*pizz.*

*p*

*gliss.*

Vln.

Vc.

8

Joe: Or a HEARTBEAT

Vln.

Vc.

Pno.

*mf*

*Red.*

The guns

Continue into next scene

## Gareth Williams

♩=60

Captain: It's that morning again....  
...I'll never forget.

7

H.  
 Vln.  
 Vc.  
 Pno.



[illegible]

18

H.

Vln.

Pno.

And I know I could stop  
it all...

*pp*

*pp*

*Red.*

24

Over Your Heart *pp*

H. *pp* I hear—

Vln. I could do with some paper...

Pno. Elbow

*p*

*pp*

30

H. *p* *3* *3* *3*

they put it\_\_\_ o - ver\_\_\_ your heart. An en - ve - lope

Vln.

Vc.

Pno. Can you remove  
ebow here?

*ppp*

*Red.* *Red.*

34

H. *p* *3* *3*

o- ver your heart. Just here So the fi- ring squad

Vln.

Vc.

Pno. *p*

*ppp*

*Red.* *Red.* *Red.*

4

39

H.

know where to aim\_\_\_ just here\_\_\_ o ver\_your heart.

Vln.

Vc.

*pp*

Pno.

*pp*

Red.

Red.

Red.

45

H.

An en-ve-lope o-ver your heart\_\_\_

Vln.

Vc.

Pno.

Red.

Red.

# Firing Squad II

$\text{♩} = 140$

Cue from Jonty

*ff*

$\text{♩} = 140$

Violin

Violoncello

Piano

8

Vln.

Vc.

Pno.

13

Vln.

Vc.

Pno.

16

Vln.

Vc.

Pno.

*ff*

The musical score for 'Firing Squad II' is written for Violin, Violoncello, and Piano. It is in 4/4 time with a tempo of 140 beats per minute. The score is divided into three systems, each marked with a double bar line and a measure number (8, 13, 16). The first system includes a 'Cue from Jonty' instruction and a fortissimo (ff) dynamic. The Piano part features complex triplet patterns. The Violin and Violoncello parts play sustained chords. The second system continues the Piano's triplet patterns. The third system ends with a fortissimo (ff) dynamic on the Piano part.

2

20

Vln. *p*

Vc. *p*

Pno. *ff*

25

Tutti

T. *ff*

Bar. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

There's a rif-le each each one is loa - ded Ex - cept one\_

There's a rif-le each each one is loa - ded Ex - cept one\_

31

T. *ff*

Bar. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

There's a rif-le each each one is loa - ded Ex - cept one\_

There's a rif-le each each one is loa - ded Ex - cept one\_

37

T. *Just one just one*

Bar. *Just one just one*

Vln. *p* *f*

Vc. *p* *f*

Pno. *mp*

43

T. *just one* *solo* *So you'll ne-ver know! who fired the fa - tal shot!*

Bar. *just one*

Vln. *ff* *p* *f*

Vc. *ff* *p*

Pno. *fff* *mf*

49

T. *f* *tutti* *So you'll ne-ver have to*

Bar. *f* *So you'll ne-ver have to*

Vln. *p* *ff* *f*

Vc. *p* *ff* *f*

Pno. *f*



70

*ff*

Take one      Take one      Take one

T.

Bar.

*ff*

Take one      Take one      Take one

Vln.

Vc.

*ff*

Pno.



77

$\text{♩} = 120$

Harry tries to write a letter

*pp*

*pp*

*mf*

Vln.

Vc.

$\text{♩} = 120$

*pp*

Pno.



83

arco

*mf*

pizz.

*p*

arco

*p*

*mf*

*p*

Vln.

Vc.

*mf*

*p*

*mf*

Pno.





# The Trial

$\text{♩} = 125$

**A**

Jack/Tenor

Violin

Violoncello

*f*

Piano

*f*

$\text{♩} = 125$

**B**

Vln.

Vc.

*mp*

*mp*

Pno.

*Red.*

**C**

Jonty cue

*f*

*p*

*f*

*p*

THREE

*f*

*p*

Section A (Measures 1-3): The Violoncello and Piano play a strong, rhythmic accompaniment. The Violoncello has a melodic line, and the Piano has a syncopated pattern. The Violin plays a melodic line. The tempo is 125. Section B (Measures 4-6): The Violoncello and Piano continue their accompaniment. The Violoncello has a melodic line, and the Piano has a syncopated pattern. The Violin plays a melodic line. The tempo is 125. Section C (Measures 7-9): The Violoncello and Piano continue their accompaniment. The Violoncello has a melodic line, and the Piano has a syncopated pattern. The Violin plays a melodic line. The tempo is 125. The score includes dynamic markings such as f, mp, and p, and a rehearsal mark 'THREE'.

Violin (Vln.) and Viola (Vc.) staves are shown in 8/8 time. The Piano (Pno.) staff is in 3/4 time. The score is divided into measures 14 through 32. Measure numbers 14, 19, 24, and 28 are indicated at the start of their respective systems. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). A section marked 'D' begins at measure 19. A section marked 'E' begins at measure 24. The text 'Court Martial..... Aten.....tion!' appears in the Viola staff at measure 24. The text 'Robert -cue the down beat' appears in the Piano staff at measure 24. The score concludes at measure 32.

14

Vln.

Vc.

Pno.

19

Vln.

Vc.

Pno.

24

Vln.

Vc.

Pno.

28

Vln.

Vc.

Pno.

D

E

Court Martial..... Aten.....tion!

Robert -cue the down beat

**F**

31

Vln.

Vc.

Pno.

**G**

35

Vln.

Vc.

Pno.

39

Vln.

Vc.

Pno.

**H**

43

**I**

Vln.

Vc.

Pno.

53 **K** TEXT

Vln. *mp*

Vc. *mp*

Pno. *p*

*Ped.*

58

Thomas

*f*

I I don't re-mem - ber ex - act - ly what hap - pened

Vln.

*f*

Vc.

*ff*

Pno.

*f*

63

Thomas

I got strol-ling a bout went down to a farm— and lay

Vln.

Vc.

Pno.



68

Thomas

down.

Vln.

Vc.

Pno.

TEXT:

*p*



72

Billi/Bar. *ff*

I've had trou-ble at home

Vln.

Vc.

Pno.



76

Billi/Bar.

My mo ther died\_\_\_\_ leav-ing my sis-ter aged thir - teen my

Vln. *ff*

Vc. *ff*

Pno. *ff*

80

Billi/Bar.

bro-ther aged ten I am the on-ly one left.

Vln.

Vc.

Pno.



84

Billi/Bar.

I had no in - ten-tion of de-ser - tion!

TEXT

Vln.

Vc.

Pno.

*p*



88

Jack. *mp*

I'm not a sold - ier Erm... I'm a Bo - hem-i-an

Vln.

Vc.

Pno. *mp*



93

Jack. *f*

jour-na-list. I came for gl - o - ry and hon - our. In -

Thomas *f*

gl - o - ry and hon - our.

Billi/Bar. *f*

gl - o - ry and hon - our.

Vln.

Vc. *f*

Pno. *f*

97 *ff* 9

Jack. *ff* *ff* *ff*

stead I've won on - ly Shame\_ dis- grace\_ on-ly Shame\_ dis-

Thomas *ff* *ff* *ff*

on - ly Shame\_ dis- grace\_ on-ly Shame\_ dis-

Billi/Bar. *ff* *ff* *ff*

on - ly Shame\_ dis- grace\_ on-ly Shame\_ dis-

Vln. *ff*

Vc. *ff*

Pno. *ff*

101 *ff* *p* *p* *p*

Jack. *ff* *p* *p* *p*

grace\_ I came for ho - nour and glo- ry\_

Thomas *ff* *p* *p* *p*

grace\_ I came for ho - nour and glo- ry\_

Billi/Bar. *ff* *p* *p* *p*

grace\_ I came for ho - nour and glo- ry\_

Vln.

Vc.

Pno.

107 *mp*

Colonel

We will con-si-der our ver dict.

Vln.

Vc.

Pno.

*p*

*p*

*p*

Red.

Detailed description: This block contains the musical score for measures 107 through 111. The Colonel's part (bass clef) has a vocal line with the lyrics "We will con-si-der our ver dict." and a piano accompaniment. The Vln. (Violin) and Vc. (Violoncello) parts are string accompaniment. The Pno. (Piano) part is piano accompaniment. The Red. part is a red line. The score is in 4/4 time and includes dynamics like *mp* (mezzo-piano) and *p* (piano).



112

Vln.

Vc.

Pno.

*mp*

*mp*

Detailed description: This block contains the musical score for measures 112 through 117. The Vln. and Vc. parts are string accompaniment. The Pno. part is piano accompaniment. The score is in 7/8 time and includes dynamics like *mp* (mezzo-piano).



118

Vln.

Vc.

Pno.

*f*

*f*

*f*

Detailed description: This block contains the musical score for measures 118 through 123. The Vln. and Vc. parts are string accompaniment. The Pno. part is piano accompaniment. The score is in 7/8 time and includes dynamics like *f* (forte).

122

Vln.

Vc.

Pno.

126

Vln.

Vc.

Pno.

*ff*

Optional

129

Vln.

Vc.

Pno.

*p*

*p*

Optional

*mp*

Ed.

# I never liked the dark

$\text{♩} = 75$

Joesph

Sergeant: Suits me. At least if you did,  
I could get some peaec and quiet.

Joe: Bloody Hell! What was that?

Violin

Violoncello

Piano

$\text{ff}$

$\text{Ped.}$

4

Repeat X3

T.

I ne-ver liked..

Vln.

Vc.

Pno.

Harmonic B  
On string

$p$

2 12

T. *p* <sup>3</sup>

the dark. I was born in the ci-ty I liked the lights

Vln.

Vc.

Pno.

*Red.*

19

T.

and the shout and the peo - ple. And I could-n't close the cur-tains And I

Pno.

*Red.*

25

T.

could n't go to sleep thought I'd wake up dead If I slept too deep.

Vln.

Vc.

Pno.

*pp*

*Red.*

31

T. *pp* 3

I ne-ver liked

Vln.

Vc.

Pno.

*pp*

*pp*

Red.

37

T. *mf*

the dark I have-n't slept a wink since I a - rrived.

Vln.

Vc.

Pno.

*mf*

Red.

43

T.

The light is dis-ap-pear-ing and I'm here shi- ve - ring a -

Vln.

Pno.

Red.

4 48

T. *mp* *mp*  
 fraid of ev - ery - thing ——— ev-en be-ing a-fraid. And this

Vln. *p*

Vc. *p*

Pno. *p*

Red. ——— Red. ———

55

T. *pp* *p*  
 fire is al - most out. Oh this fire is go - ing

Vln. *pp*

Vc. *pp*

Pno. *pp*

Red. ——— Red. ———

60 Spoken: *f*

T. *mp* *f*  
 out. Fuck!... Excuse my french. But where is the dawn? Oh

Vln. *mp* *f*

Vc. *mp* *f*

Pno. *pp* *f*

Red. ———



64 5

T. *8*  
 where is the dawn? When will the sun come out? — I can't stand these end - less nights

Vln.

Vc.

Pno.

69

T. *8*  
 They feel like a hand a- round my throat. A lit-tle light it's not too much to

Vln.

Vc.

Pno.

*Ped.*

75

T. *8*  
 ask. Oh this fire is al- most

Vln. *pp* *p* *pp*

Vc. *p* *pp*

Pno. *p*

*Ped.* *Ped.* *Ped.*

6 81

T. *pp* out... *Sotto voce pp* What's wrong with me?

Vln. *mp* *p*

Vc. *mp*

Pno. *pp* Ped.

85

T. Why can't I be brave like them Where is my

Vln.

Vc.

Pno. Ped.

90

T. stiff up - per lip? *p* falsetto My heart's \_\_\_\_\_

Vln. *pp*

Vc. *pp*

Pno. Ped.

97 *ff* 7

T. *ff* rac - - - ing!

Vln. *ff*

Vc. *ff*

Pno. *ff*

100

T. My skin - - - - - crawling.

Vln.

Vc.

Pno.

104

T. I'm scared of eve - ry sound eve - ry

Vln.

Vc.

Pno. *f*

8 107

T. *mp*  
thing. All the time!

Vln.

Vc.

Pno. *p*

Ped.

115

T. *p*  
I ne-ver liked the dark.

Vln. *pp* *mp* *pp*

Vc. *mp* *pp*

Pno.

Ped.

122

T. *pp*  
And this fire is

Vln.

Vc.

Pno.

Ped.

127

T. *al...* Spoken: Sergeant. The fires out.

Vln. *p*

Vc. *p*

Pno. Strike the strings

*pp*

Red.

The musical score for measures 127-132 is as follows:

- Measure 127:** Tenor (T.) has a vocal line starting with 'al...' and a spoken line 'Sergeant. The fires out.' The Violin (Vln.) and Viola (Vc.) parts are silent.
- Measure 128:** The Tenor part continues with the spoken line. The Violin and Viola parts are silent.
- Measure 129:** The Violin and Viola parts enter with a melodic line. The Piano (Pno.) part has a 'Strike the strings' instruction. The dynamics are *p* for the strings and *pp* for the piano.
- Measure 130:** The Violin and Viola parts continue. The Piano part has a series of chords.
- Measure 131:** The Violin and Viola parts continue. The Piano part has a series of chords.
- Measure 132:** The Violin and Viola parts continue. The Piano part has a series of chords. A bar line is at the end of the measure.

# 13. Harry and Gertrude II

♩=80

Soprano

Harry

Violin

Violoncello

Piano

What is this?  
Is this for me?

What are these  
words, Harry?

G - Gertrude?

*p*

*pp*

*pp*

*p*

*f*

Strike the strings

*f*

260

9

S.

Har.

Vln.

Vc.

Pno.

Oh no?  
Show me your hand.

Eh? I'm not a performing monkey!

*pp*

*pp*

*pp*

*pp*

Lift

♩=100

*p*

260

15

S.

Vln.

Vc.

Pno.

Who are you Har - ry?

*p*

*pp*

*p*

*p*

Bomb drop

You are a coward!

21

S. Where have you gone\_\_\_\_\_

Vln. *gliss.*

Vc. *p*

Pno.

28

Vln. *pizz.* *arco* *ff* *p* *ff* *p* *mp* *pizz.*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *ff*

Pno. *f*

38

S. I don't know this Har - ry.

Vln. *gliss.* *p* *mf* *gliss.* *gliss.* *gliss.*

Vc. *arco* *p* *p* *gliss.* *gliss.* *gliss.*

Pno.

44

S. The man who shakes. This man who screams.

Vln. *gliss.* *pizz.* *arco* *f*

Vc. *gliss.* *pizz.* *arco* *f*

Pno. *f*

49

S. *p* Who is he? Who is he, Har - ry?\_ 3

Vln. *f* *p* *f* *mf* *f* *pizz.* *arco*

Vc. *ff* *mp* *ff* *f* *pizz.* *arco*

Pno. *ff* *ff* *ff*

**==**

56

Vln. *pizz.* *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vc. *pizz.* *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Pno. *ff* *ff* *ff* *ff* *ff* *ff*

**==**

62

Whist. *ff*

Vln. *pizz.* *arco* *pizz.* *ff* *pizz.* *arco* *pizz.*

Whist. *ff*

Vc. *pizz.* *arco* *pizz.* *ff* *pizz.* *arco* *pizz.*

Pno. *ff* *ff* *ff* *ff*

**==**



69

Whist. *arco*

Vin. *pizz.* *arco* *pizz.* *arco* *8va*

Whist.

Vc. *Tastefully*  
*Ad lib random*  
*bartok pizz*

Pno. *fff*

77

S. *mp* Where is my Har - ry?

Vin. *mp* *port.* *p* *gliss.*

Vc. *mp* *arco*

Pno. *mp* *p* *p* *pp*

88

S. Where have you gone?

Vin. *gliss.*

Vc. *gliss.* *pizz.* *ff* *arco* *p*

Pno.

96 *mp*

S. *port.* Where is my Har - ry? Where has he gone

Vin. *port.* *gliss.*

Vc. *pizz.* *ff*

Pno.

**B.82.**

This musical score is for a piano and voice piece. It consists of six systems of staves. The first system shows a piano introduction with a treble staff containing a whole rest and a bass staff with a *pp* dynamic. The second system features a piano accompaniment with sixteenth-note patterns in both hands, marked *pp* *leggermente*. The third system introduces the voice part with a melody in the treble staff and a bass line in the bass staff, marked *sotto voce*. The fourth system continues the piano accompaniment with chords and sixteenth-note patterns, marked *pp*. The fifth system shows the voice part with a melodic line and a piano accompaniment with chords and sixteenth-note patterns, marked *cresc.*. The sixth system continues the piano accompaniment with chords and sixteenth-note patterns, marked *cresc.*. The score includes various dynamic markings such as *pp*, *leggermente*, *sotto voce*, and *cresc.*, as well as rhythmic notations like 6/8, 3/8, and 24/24.

First system of musical notation. The piano part (left) features a dense texture of sixteenth-note chords, starting with a forte (*f*) dynamic and gradually diminishing (*dim.*). The bass part (right) consists of a melodic line with triplets and a final sixteenth-note triplet, also marked with *f* and *dim.*.

Second system of musical notation. The piano part continues with sixteenth-note chords, marked *pp*. The bass part features a melodic line with a triplet and a final sixteenth-note triplet, also marked *pp*. The system concludes with a measure containing a 24-measure rest and a 48-measure rest.

Third system of musical notation. The piano part continues with sixteenth-note chords, marked *sempre pp*. The bass part features a melodic line with a triplet and a final sixteenth-note triplet, also marked *sempre pp*. The system concludes with a measure containing a 24-measure rest and a 48-measure rest.

Fourth system of musical notation. The piano part continues with sixteenth-note chords, marked *sempre pp*. The bass part features a melodic line with a triplet and a final sixteenth-note triplet, also marked *sempre pp*. The system concludes with a measure containing a 24-measure rest and a 48-measure rest.

This musical score page contains measures 12 through 48. It is written for piano and voice. The piano part is in 6/8 time and features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The voice part is in 6/8 time and includes lyrics. The score is divided into four systems. The first system (measures 12-24) shows the piano part with a 'cresc.' marking. The second system (measures 24-48) shows the piano part with a 'pizz.' marking and the voice part with a 'pizz.' marking. The third system (measures 48-60) shows the piano part with a 'pizz.' marking and the voice part with a 'pizz.' marking. The fourth system (measures 60-72) shows the piano part with a 'pizz.' marking and the voice part with a 'pizz.' marking. The score is written in a key signature of one flat (B-flat) and a time signature of 6/8.

Measures 12-24: *cresc.*

Measures 24-48: *pizz.*

Measures 48-60: *pizz.*

Measures 60-72: *pizz.*

First system of the musical score. It consists of three staves: two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves are marked *p cantabile*. The piano part is marked *p cantabile*. Dynamics include *cresc.*, *rinf.*, *p*, *cresc.*, and *ff*.

Second system of the musical score. It consists of three staves. The vocal staves continue with *ff* and *p* dynamics. The piano part features a dense texture with triplets and is marked *ff* and *p*.

Third system of the musical score. It consists of three staves. The vocal staves are mostly silent. The piano part is marked *pp* and *più piano*. It features a complex texture with sixteenth-note patterns and is marked with *pp* and *24*.

Fourth system of the musical score. It consists of three staves. The vocal staves are marked *sotto voce* and *cresc.*. The piano part is marked *cresc.* and features a complex texture with sixteenth-note patterns and is marked with *48* and *24*.



First system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). The top two staves are marked *sempre pp*. The grand staff features a complex rhythmic pattern with many sixteenth notes, some beamed in groups of six, and a few eighth notes. The key signature has one flat.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same complex rhythmic pattern of beamed sixteenth notes and eighth notes.

Third system of musical notation. The grand staff continues with more complex rhythmic patterns. There are dynamic markings *cresc.* and *f* in the grand staff, and *p* in the upper staves. Measure numbers 48 and 24 are indicated at the bottom of the system.

Fourth system of musical notation. The grand staff continues with complex rhythmic patterns. There are dynamic markings *f* and *cresc.* in the grand staff. Measure numbers 48 and 24 are indicated at the bottom of the system.



This musical score consists of three systems, each with a violin part (top staff) and a piano part (bottom two staves). The key signature has one flat (B-flat), and the time signature is 6/8.

**System 1 (Measures 1-8):** The violin part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano part features a continuous sixteenth-note accompaniment in the right hand and a similar pattern in the left hand. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

**System 2 (Measures 9-16):** The violin part continues with a half note C5, followed by a half note D5, and then a half note E5. The piano part maintains the sixteenth-note accompaniment. Dynamics include *f* (forte) and *cresc.*

**System 3 (Measures 17-24):** The violin part continues with a half note F5, followed by a half note G5, and then a half note A5. The piano part maintains the sixteenth-note accompaniment. Dynamics include *f* and *cresc.*

**System 4 (Measures 25-32):** The violin part continues with a half note B5, followed by a half note C6, and then a half note D6. The piano part maintains the sixteenth-note accompaniment. Dynamics include *p* (piano) and *pizz.* (pizzicato).

# Harry and Gertrude III

♩. = 52

Harry jolts awake.

Harry

G - Gertrude? Are you alright? I was - I thought -

Violin

Violoncello

Piano

Ebowed

Strike the strings

*ff*

*ppp* *mf*

9

Vln.

Vc.

Pno.

Felt so real. I didn't know I was asleep...

The mighty elbow is lifted.

*ppp* *ppp* *mf*

18

Vln.

Vc.

H: I couldn't. G: Tell me about your dream then....

*ppp* *ppp* *mf*

27

G. *p*  
H. I want to be with you,  
here. Now.  
It's my last night.  
Look Har-ry\_\_\_ the moon!

Vln. *ppp*

Vc. *ppp*

Pno. *p*  
Ped. Ped. Ped.

36

G. How big it is!\_\_\_

H. *p*  
It's a sni-pers moon that's

Vln. *ppp* *mf* *ppp* *pp*

Vc. *ppp* *mf* *ppp* *pp*

Pno. Ped.

41

H. what they call it They see us by it's light and pick us off at night.

Vln. *pp*

Vc. *pp*

Pno. Ped. Ped. Ped. Ped.

48

G. *Hor-rid wic-ked thing — I won't look at it a - gain*

H. *Spoken:*  
*It's just the moon. I...I don't know why I keep ruining things.....*

Vln. *ppp mf ppp*

Vc. *ppp mf ppp*

Pno.

*Ped.*

53

G. *No Har-ry I want you*

H. *I I I'm sor-ry I shouldn't have said an - y - thing*

Vln. *mf pp*

Vc. *mf pp*

Pno.

58

G. *f*  
to tell me things I want you to tell me ev - ery-thing. Ev - ery thing!

Vln. *f*

Vc. *f*

Pno. *mf*



63

G. *p*  
Har - ry Har -

H. *p* Harry All the men.  
There are some-things that should ne-ver be said. There are some-things that should

Vln. *ppp*

Vc. *ppp*

Pno. *p*



68

G. *- ry... Tell me things. Tell me those things that should ne - ver be said.*  
Harry All the men.

H. *ne - ver be said. There are some-things that should ne-ver be said. There are some-things that should ne - ver be said.*

Pno.

73

G. *I'm your wife Harry Har - ry. Tell me those things that you*  
Harry All the men.

H. *There are some-things that I want to for-get There are some-things that I want to for - get*

Vln. *ppp mf ppp*

Vc. *ppp mf ppp*

Pno.

78

G. want to for-get Tell me those things that you want to for-get What's mine is yours.

H. Harry  
I don't have I don't have I don't have words.

Vln. *pp* *mf*

Vc. *pp* *mf*

Pno.

83

G. — What's yours is mine.

H. All the men. Harry All the men.  
I don't have I don't have I don't have words. I don't have I don't have I don't have words. I don't have I don't have

Vln. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Pno.

88

G. Oh Show me where it hurts— and I can make it bet - ter—

H. I don't have words

Vln. *mf* *pp*

Vc. *mf* *pp*

Pno.

94

Prisoner's Friend to Willie:  
Are you alright Willie?

G. I wish I could crack your head open like an egg.  
I wish I could get inside your  
brain and see what was going on in there....

H. Me too...

Vln. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Pno.



Willie and  
PF wait.

99

G.

H.

Vln.

Vc.

Pno.

106 Back to gertrude and harry

G.

H.

Vln.

Vc.

Pno.

111

G. *left feet and poin - ty\_ el - bows\_\_\_\_\_* *I taught you how\_ to move,*

H. *Ha, I remember.*

Vln. *ppp mf pp*

Vc. *ppp mf pp*

Pno.

117

G. *step by step.* *And now you're the grea test dan-cer in the world.*

Vln. *ppp mf ppp*

Vc. *ppp mf ppp*

Pno.

122

G. — The grea-test dan cer in our street\_ I taught you how\_\_\_to dance Har-ry,

H. Steady... Possibly...

Vln. *pp* *mf* *ppp*

Vc. *pp* *mf* *ppp*

Pno.

127 They dance together

G. I'll teach you how to for - get\_\_\_

Vln. *f*

Vc. *f*

Pno. *f*

133

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *mp* *f*

141

Vln.

Vc.

Pno.

Joseph is walking down the road.

148

Vln.

Vc.

Pno.

Well hello there, Private.  
Where do you think you're going?

*pp*

154

Vln.

Vc.

Pno.

The Captain with Harry  
C - c captain, sir.

160

Vln.

Vc.

Pno.

pizz.  
*p*

pizz.  
*p*

*p*

Joe runs and is caught...

168

Vln.

Vc.

Pno.

arco

arco

*f*

Harry says goodbye to Gertrude  
- she disappears.

Court Martial, attention!

174

Colonel.

Vln.

Vc.

Pno.

*p*

*ff*

*p*

*ff*

*pp*

*Reo*

182

Colonel. *mf*

The fin-ding of this court mar - tial is that Lance Ser-gaeant Stones is guil ty of cow-ar-dice.

Vln.

Vc.

Pno.

*mf*

*Red.*

186

Colonel.

The pen-al-ty is death This or-der is to be con-firmed By the Com-man-der in Chief

Vln.

Vc.

Pno.

191

Colonel. *p*

Take hime a - way.

Vln. *p*

Vc. *p*

Pno. *p*

*Red.*

## Firing Squad III

♩=142

Violin *p*

Violoncello *p*

Piano *mp*

♩=142

Ped.



♩=95

Vln. *f*

Vc. *f*

Pno. *f* *p* *mf*



9

T. *solo p*

Oh my god. Where are we go - ing?

Vln. *ppp* *pp*

Vc. *pp*

Pno.

14

T. *p* You know. You know \_\_\_\_

Bar. *p* You know. You know \_\_\_\_

Bar. *p* You know. You know.

Vln. *ff* *p*

Vc. *ff* *pp*

Pno.

Red.

18

T. Falsetto  
Oh my god. \_\_\_\_

Vln. *p*

Vc. *pp*

Pno.

Red.

21

T. Please don't make me go.

Vln. *ff* *p*

Vc. *ff* *p*

Pno.



25

T.

T.   
You know. You know. You

Bar.

Bar.   
You know. You know. You

Vln.

Vc.   
pizz. p

Pno.



29

T.

T.   
said it your-self. It's got to be done. A

Bar.   
said it your-self. It's got to be done. A

Vln.

Vc.

Pno.



44

T. 8 Please don't make me go. I don't know \_\_\_\_\_ if 5

Falsetto

Vln. *pp*

Vc. *pp*

Pno.

==

48

T. 8 I can go through with this. \_\_\_\_\_ 12

T. 8 You know. You know. 12

Bar. 8 You know. You know. 12


Bar. 8 You know. You know. 12

Vln.


Vc.

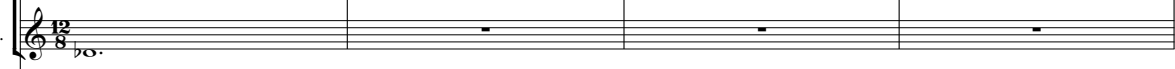
Pno.


52

T. 

Oh my god.

Vln. 

Vc. 

Pno. 



56

T. 

T. 

What's the pro blem, boy. The man had a tri -

Bar. 

What's the pro blem, boy. The man had a tri -

Vln. 

Vc. 

Pno. 

60

T. *8* al He's guil - ty as sin. You know.

Bar. al He's guil - ty as sin. You know.

Vln.

Vc.

Pno.



64

T. *2 mf* It's not mur - der un - der or - ders

Bar. *2 mf* It's not mur - der un - der or - ders

Bar. *2 mf* when you're ac - ting

Vln. *f*

Vc. *f*

Pno. *f*

68

T. *8* I don't

T.

Bar.

Bar.

Vln.

Vc.

Pno. *pp*

*Re* *Re*

72

T. Know. Oh my

T. You know.

Bar. You know.

Bar. You know.

Vln. *pp*

Vc. *pp*

Pno. *pp*

*Re*

77

T. *god.*

T. You know.

T. You know.

Bar. You know.

Bar. You know.

Bar. You know.

Bar. You know.

Vln. *p* *pp* *f*

Vc. *pp* *f*

Pno. *mf*

*20.*



81

Vln. *p* *p*

Vc. *p* *p*

Pno. *f* *p*

*130*

90 Willie:

T. *8* Dearest Sister By the time— By the time you read this You will know

Vln.

Vc.

Pno.

101

T. *8* You will know the worst. I hate to bring hate to bring shame on you. But it

Vln.

Vc.

Pno.

110

T. *8* could not be helped. I hope one day— that you will know— the truth.

Vln.

Vc.

Pno.



119

T. *Joe:*  
I've done a bad

T. Kiss ev-ery- one for me. Your ev-er lo - ving Wil-lie.

Vln. *p* *f*

Vc. *p* *f*

Pno. *f*

127

T. thing mum. I've done a bad thing.

T. Kiss ev-ery one. for me. Your ev-er lo-ving Wil-lie.

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

135

T. I'm gon-na die mum. I'm goin to die mum. And

Vln. *f*

Vc. *f*

Pno. *f* *p*

142

T. *8* I don't un - der stand. I said sor - ry!

Vln. *p*

Vc. *f*

Pno. *f*

*Red.*



149

T. *8* I said sor - ry like you said I should! Send my love to dad.

Vln. *p* *f*

Vc. *p* *f*

Pno. *mp* *f*

*Red.*



156

T. *8* Send my love to ev - ery - one. I'm so

Vln.

Vc. *f*

Pno. *f*

*Red.*

163

T. *sor - ry!* *Send my love to dad.* *Send my love to ev - ery*

Vln.

Vc. *p*

Pno.

*Red*

170

T. *one.* *Your son, Joe.*

Vln.

Vc.

Pno. *pp* *mf* *pp*

*Red*

174

Bar. *Harry:*

Vln. *pizz.* *I got-ta say good-bye Gert-rude.*

Vc. *pizz.*

Pno. *mf* *pp* *pp*

*Red*

179

Bar. I got-ta say good-bye I'm not a-fraid. I feel strong.

Vln.

Vc.

Pno.

Reo.



184

Bar. I know who I am.

Vln.

Vc.

Pno.

Reo.



189

Bar. I'm Harry. Your Har-ry Your Har-ry! Al - ways yours.

Vln. arco pizz. arco pizz.

Vc. arco pizz. arco pizz.

Pno. Strike the strings *mf*

Reo.

He was still a long way from home....

194

Bar. *I'll see you a - again. In a bet-ter world. Your Har-ry!*

Vln. *arco pizz. arco pizz.*

Vc. *arco pizz. arco pizz.*

Pno.

*Ped.*



198

T. *Stagger breathing*  
*p*  
*oh*

Vln. *arco*

Vc. *arco*

Whist. *gliss.*

Pno. *Strike the strings* *pp*

205

T. *8* oh

Bar. *p* oh oh

Stagger breathing

Vln.

Vc.

Whist. *gliss.* *gliss.* *gliss.*

Pno. *pp*

Red.



213

T. *p* oh

Bar. oh

Vln. *gliss.* *gliss.* *gliss.*

Vc.

Whist. *gliss.*

Pno. *pp*

♩=85 17

220 Firing Squad! attention!

T. *p* 3 I have no name. Firing Squad! Present. *p* 3 I have no name.

T. *p* 3 I have no name. *p* 3 I have no name.

Bar. *p* No name *p* No name

T. Ah

Bar. Ah

Vln.

Vc.

Pno. Strike the strings *p*

Reo

230

T. *f* 3 Cut me out! Cut me out! Cut me out! Cut me out! ♩=85

T. *f* 3 Like a wart! Like a wart! Like a wart!

Bar. *f* 3 Like an eye! Like an eye!

T. Ah Ah

Bar. Ah Ah

Vln.

Vc. *f* *p*

Pno. *ff* ♩=85 *p* Reo

18 238

T.

Bar.

Vln.

Vc.

Pno.

arco

*ppp*

*p*

*ppp*

*p*

Red.

Red.

246

Vln.

Vc.

Whist.

Pno.

Harmonica

*pp*